

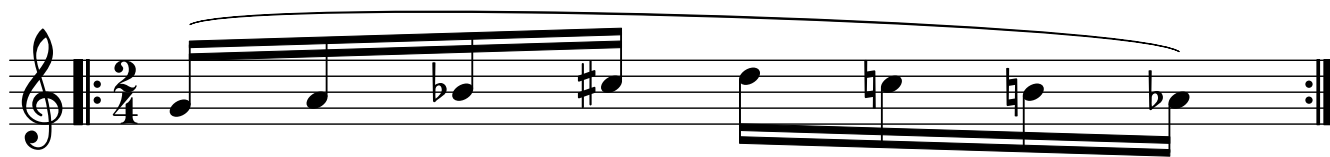
Répertoire

sous
le pont

ALLER-RETOUR

Scottish

SousLePont



① G Cm F 2ème E#9 G

2

G Ebm F G

6

② A F# B A G#

10

C# D Eb E F F#

14

18

Ab Ab Ab A D⁷

fp *ff*

AVANT L'ORAGE

Scottish

SousLePont

Ⓐ $\text{♩} = 115$

Gm Eb D⁷ 1eX

Cm

5

1. Eb

9

2. D⁷

13

BICI PINCHADA

Chapeloise

SousLePont

Ⓐ ♩ = 180
Cm

B \flat m

Dm



Cm

B \flat m

Dm



Ⓑ

Bm

E \flat m

Am

A \flat ^{7/#9}



Ⓒ

Cm

Fm⁶



Cm

F



CELLULE DE CRISE

Valse à onze temps

SousLePont

The musical score is written for piano and guitar in 11/4 time. It consists of six systems of music, each with a piano part (treble clef) and a guitar part (treble clef). The key signature has one flat (B-flat).

System 1: Measures 1-4. Chords: A, Gm, A^o, D, Gm. The piano part has a melodic line with a B-flat in the first measure. The guitar part has a bass line.

System 2: Measures 5-8. Chords: E^b, F, B^b, C, B^b, C. The piano part has a melodic line with a B-flat in the fifth measure. The guitar part has a bass line. There is a first ending bracket over measures 7-8.

System 3: Measures 9-12. Chords: Em, D, A. The piano part has a melodic line with a sharp F in the ninth measure. The guitar part has a bass line with a triplet in the ninth measure. There is a second ending bracket over measures 11-12.

System 4: Measures 13-16. Chords: C, G, A. The piano part has a melodic line with a sharp F in the thirteenth measure. The guitar part has a bass line with a triplet in the thirteenth measure.

System 5: Measures 17-20. Chords: C, F. The piano part has a melodic line with a sharp F in the seventeenth measure. The guitar part has a bass line with a triplet in the seventeenth measure.

System 6: Measures 21-24. Chords: Am. The piano part has a melodic line with a sharp F in the twenty-first measure. The guitar part has a bass line with a triplet in the twenty-first measure. There is a first ending bracket over measures 23-24.

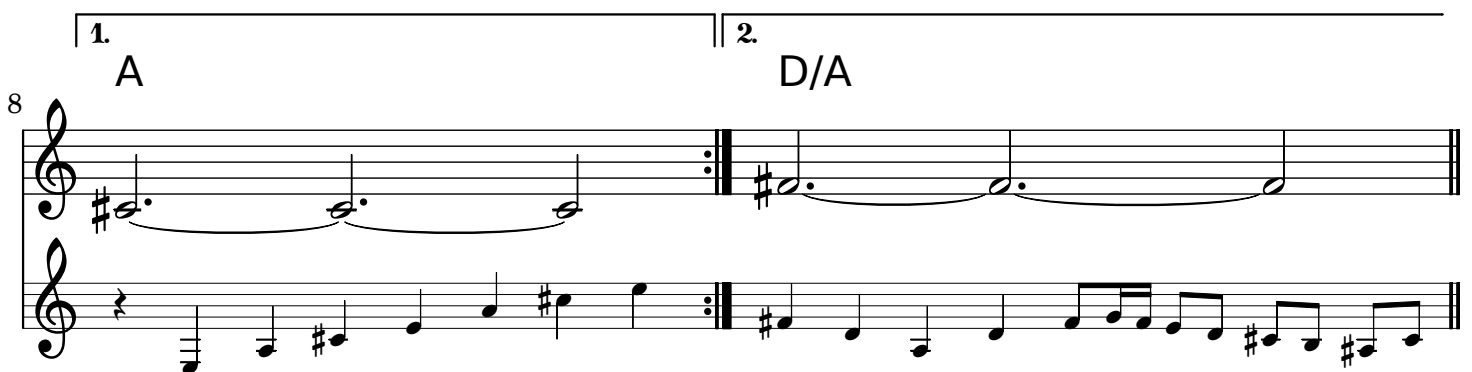
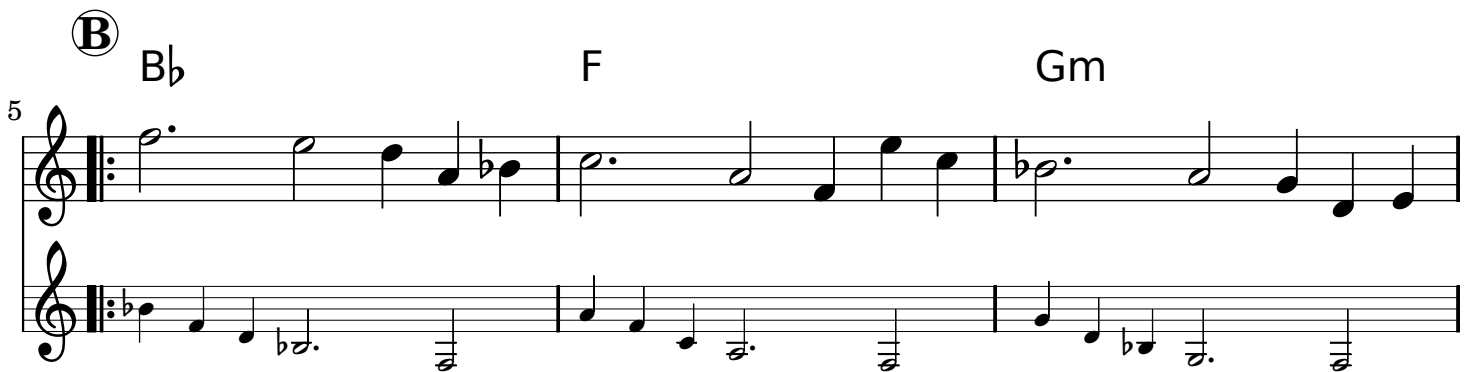
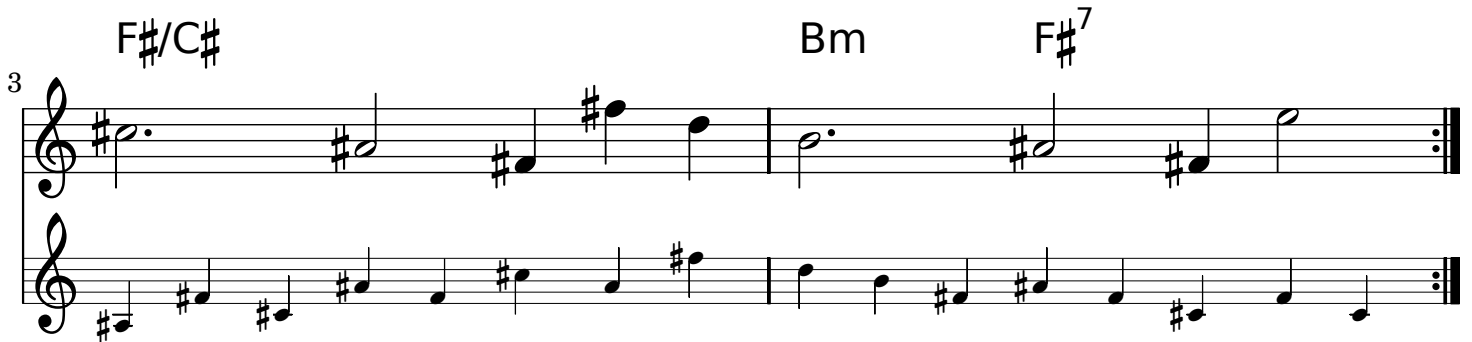
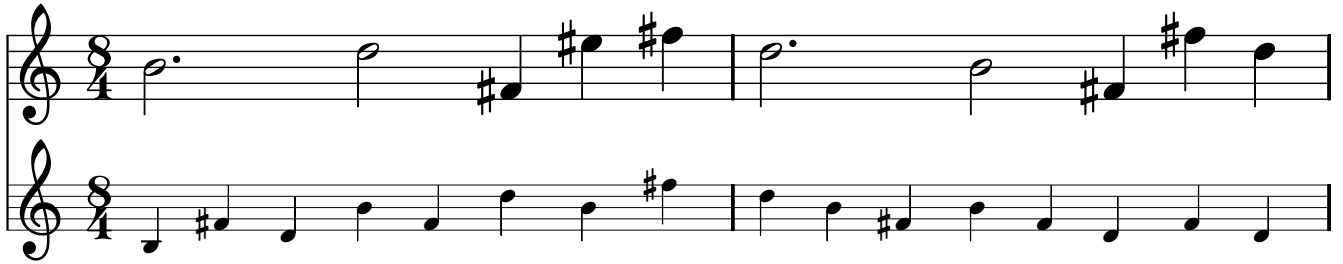
System 7: Measures 25-28. Chords: A. The piano part has a melodic line with a sharp F in the twenty-fifth measure. The guitar part has a bass line with a triplet in the twenty-fifth measure. There is a second ending bracket over measures 27-28.

C'EST FINI

Valse à 8t

SousLePont

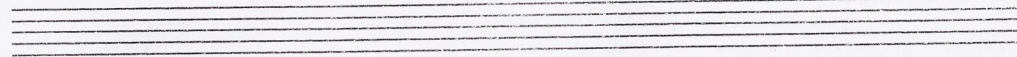
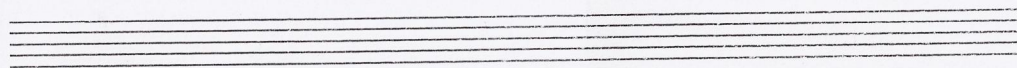
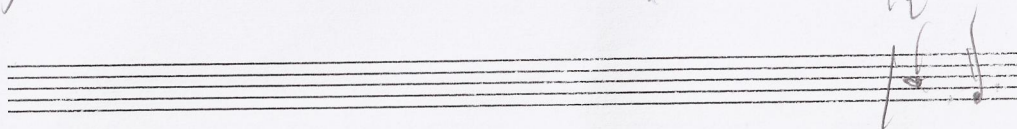
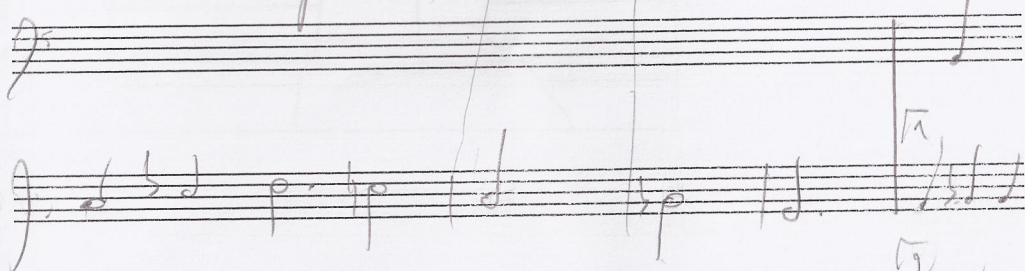
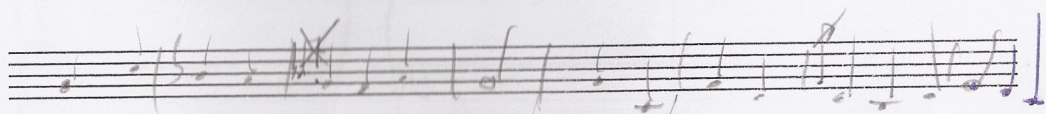
Ⓐ ♩ = 180
Bm



Ständchen Z. | Couper Couper

ves

mes



DE DERRIÈRE LA PORTE

Valse irreg.

SousLePont

A $\text{♩} = 180$

G Cm Fm G Fm G D⁷ G⁷

B

G Fm Cm Fm G

10

ENFIN

Bourrée / Gsus4 E7sus4 C5-9 Dsus4

SousLePont

Ⓐ



Ⓑ



EN FLEURS...

Valse

SousLePont

Gm⁷

♩ = 190

 $C_{\#m}^7$

1.

2.

B

$D^7/F\sharp$

$$A_b/C$$

A2

B|

E

1.

2.

©

Am

1.

2.

 E_b
$$E|_m$$

DB \flat m B \flat B \flat m B \flat B \flat m B \flat Am

39

Fm F Fm F Fm F Am

47

E

G

D \flat

55

EN VOITURE

Valse lente

SousLePont

①

$\text{♩} = 110$

Am C G G[♯]⁰

Am C D E Am G⁷

5

C E_b E⁰ Fm E_b F⁷ G

9

②

A_b C⁷ G⁷ Cm

13

A_b C⁷ G⁷ E⁷

17

FIN

Cm Em F E_b⁺ Cm

21

FOUET

Valse

SousLePont

Ⓐ $\text{♩} = 180$
Cm

A \flat

Cm

A \flat

The first system of musical notation for 'FOUET' consists of three staves. The top staff is in bass clef with a 3/4 time signature. The middle and bottom staves are in treble clef, grouped by a brace on the left. The music is in 3/4 time. The first measure of the top staff has a whole rest, followed by a half note G \flat and a quarter note F \flat . The second measure has a half note G \flat and a quarter note F \flat . The third measure has a half note G \flat and a quarter note F \flat . The fourth measure has a whole rest, followed by a half note G \flat and a quarter note F \flat . The middle staff has a half note G \flat and a quarter note F \flat in the first measure, followed by a half note G \flat and a quarter note F \flat in the second measure, and so on. The bottom staff has a half note G \flat and a quarter note F \flat in the first measure, followed by a half note G \flat and a quarter note F \flat in the second measure, and so on. The system ends with a double bar line and repeat dots.

E \flat m

C \flat

E \flat m

C \flat

5

The second system of musical notation for 'FOUET' consists of three staves. The top staff is in bass clef with a 3/4 time signature. The middle and bottom staves are in treble clef, grouped by a brace on the left. The music is in 3/4 time. The first measure of the top staff has a half note G \flat and a quarter note F \flat . The second measure has a half note G \flat and a quarter note F \flat . The third measure has a half note G \flat and a quarter note F \flat . The fourth measure has a half note G \flat and a quarter note F \flat . The middle staff has a half note G \flat and a quarter note F \flat in the first measure, followed by a half note G \flat and a quarter note F \flat in the second measure, and so on. The bottom staff has a half note G \flat and a quarter note F \flat in the first measure, followed by a half note G \flat and a quarter note F \flat in the second measure, and so on. The system ends with a double bar line and repeat dots.

Ⓑ

A \flat

A \flat

Cm

1.

Cm

2.

G \flat ⁷

9

The third system of musical notation for 'FOUET' consists of a single staff in bass clef with a 3/4 time signature. The music is in 3/4 time. The first measure has a half note G \flat and a quarter note F \flat . The second measure has a half note G \flat and a quarter note F \flat . The third measure has a half note G \flat and a quarter note F \flat . The fourth measure has a half note G \flat and a quarter note F \flat . The system ends with a double bar line and repeat dots.

HANTERDRO DU MANDARIN

I J A B J A C

SousLePont

Intro ♩ = 90

A

F

G^{sus4}

Intro musical notation, measures 1-4. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Measure 1: Treble has a half note F#4, bass has a half note A2. Measure 2: Treble has a quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 3: Treble has a quarter rest, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 4: Treble has a half note A4, bass has a half note A2. Both staves end with a double bar line and repeat signs.

A

Section A musical notation, measures 5-7. Treble and bass staves. Measure 5: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 6: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 7: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Both staves end with a double bar line and repeat signs.

B

Section B musical notation, measures 8-13. Treble and bass staves. Measure 8: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 9: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 10: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 11: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 12: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 13: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Both staves end with a double bar line and repeat signs.

C

Section C musical notation, measures 14-16. Treble and bass staves. Measure 14: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 15: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 16: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Both staves end with a double bar line and repeat signs.

Section C musical notation, measures 17-19. Treble and bass staves. Measure 17: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 18: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Measure 19: Treble has a half note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note A4, quarter note G#4, quarter note F#4; bass has a half note A2. Both staves end with a double bar line and repeat signs.

LA BERCEUSE

Valse

SousLePont

① ♩ = 215
Am G C E/B Am G C E/B



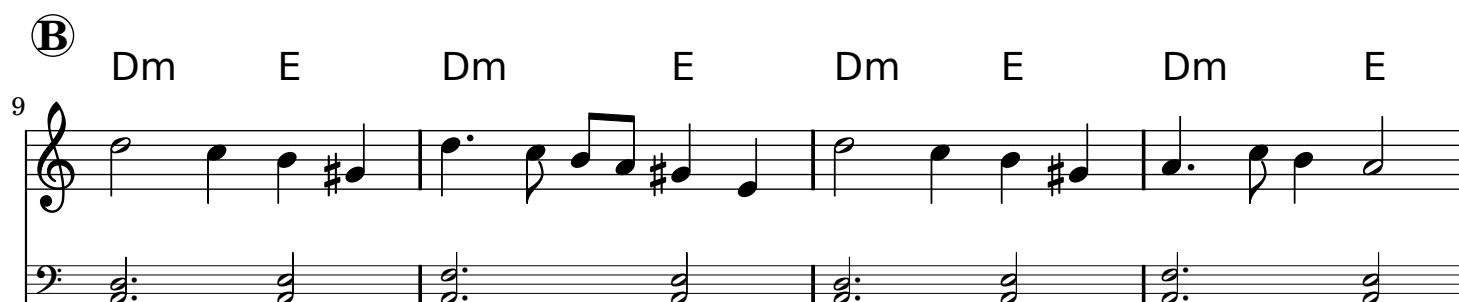
Am G C E/B Am G C C#m

5



② Dm E Dm E Dm E Dm E

9



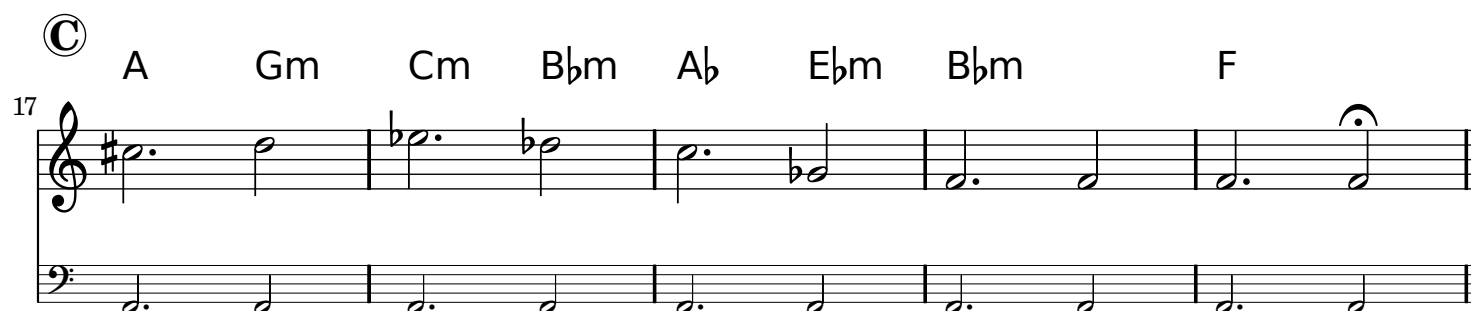
Dm E Dm E Dm E Am Am

13



③ A Gm Cm Bbm Ab Ebm Bbm F

17

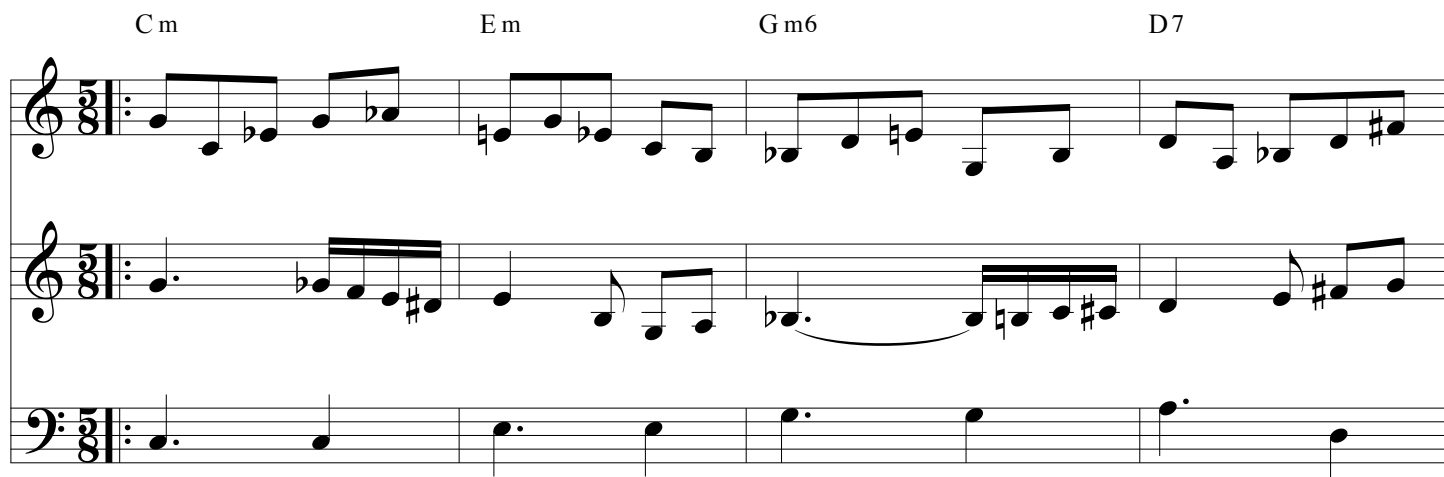


22 THEMES A&B EN SIB

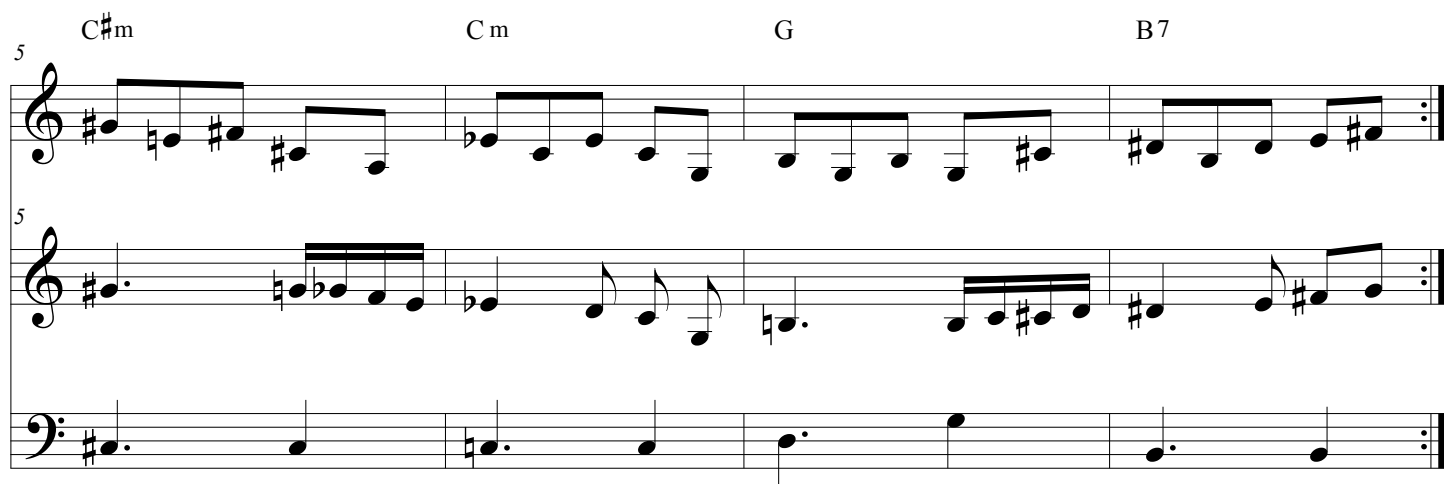


valse à 5 temps

C m E m G m6 D7



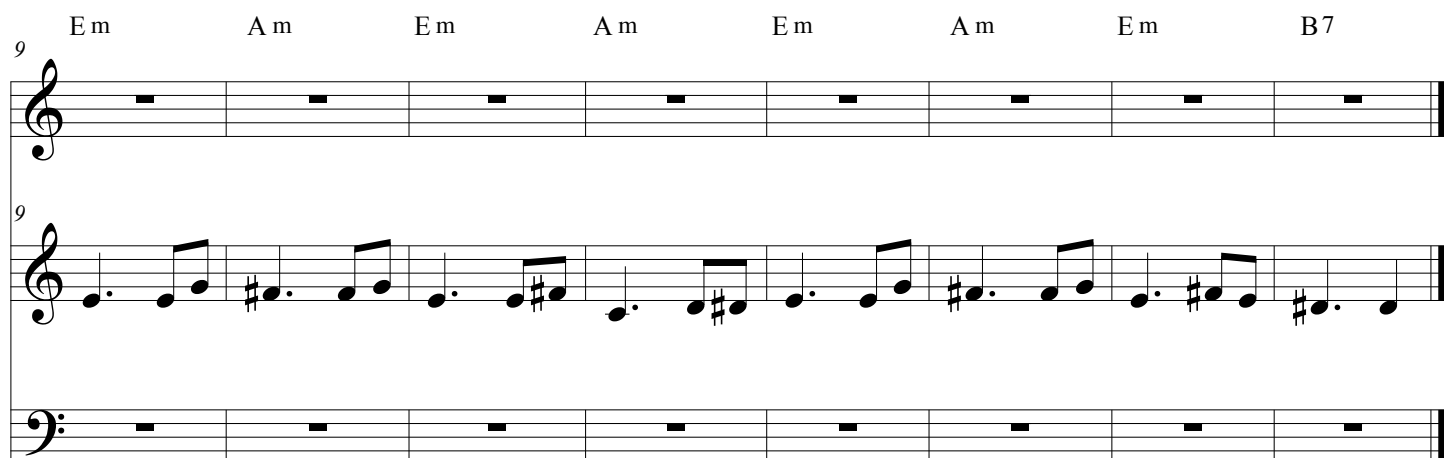
5 C#m C m G B7



(le 2 voix mélodiques ne se jouent pas en même temps, ou peut-être?...)

PONT (et impro)

9 E m A m E m A m E m A m E m B7



LE SADIQUE

Cercle Circassien

SousLePont

intro $\text{♩} = 140$
A

A

F

D⁷/F[#]

Ⓐ

G

B⁷/F[#]

Em

A⁹/C[#]

A^{sus4}/D

5

parEx

Ⓑ

F[△]

D⁷

9

ou

ou

LES TROIS MARCHES

Gavotte de l'Aven

SousLePont

① $\text{♩} = 120$

A

C $C^{\flat 6}$ C^6 $C^{\flat 6}$

5 C $C^{\flat 6}$ $C^{4/\text{sus}4}$ C

B

9 $D^{\flat 6}$ D^6 D^7 $D^{\flat 6}$

13 D $D^{\flat 6}$ D $D^{4/\text{sus}4}$ D

C


17 E $E^{4/\text{sus}4}$ E $E^{4/\text{sus}4}$

MAZURKA DELIRANTE

SousLePont

♩ = 90

① Cm Gm A \flat D \flat m D \flat A \flat Gm⁷ G⁷



Cm Gm A \flat D \flat m D \flat Cm A \flat Gm

9




② C C \sharp m G \sharp m G A F Dm G

17



③ Cm Gm A F Dm B \flat ⁷ A⁷ Gm⁷

25

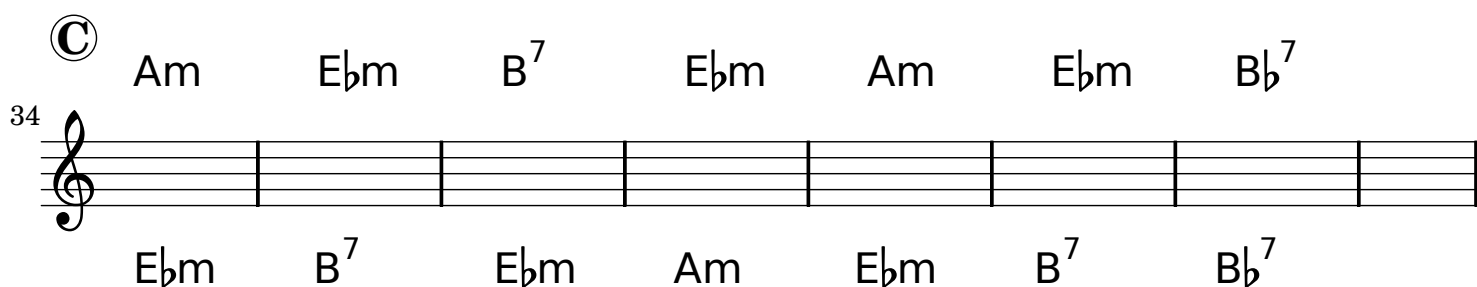
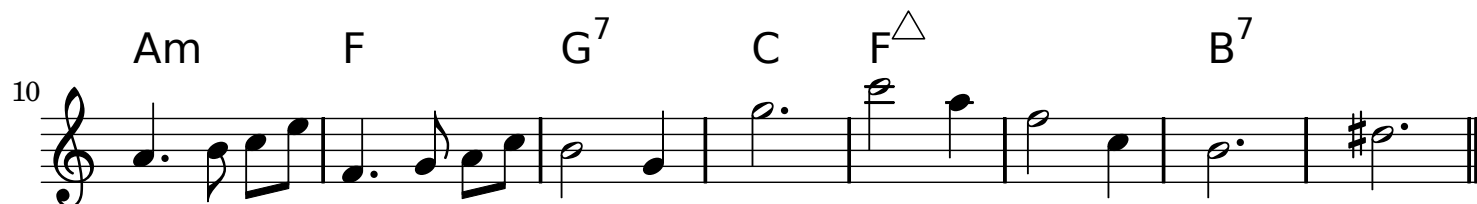
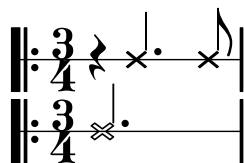
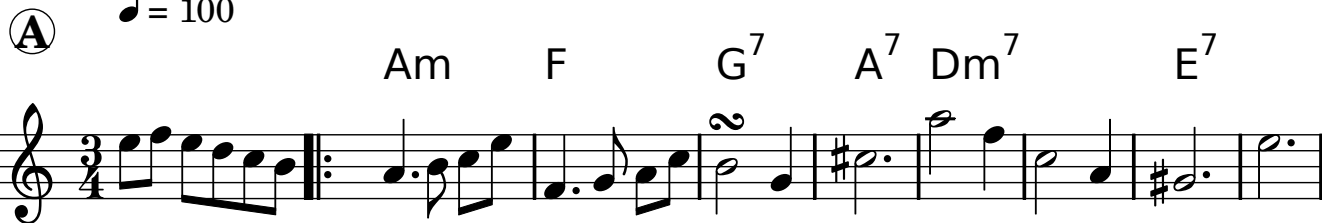


MAZURKA POUR ELISA

Omission possible si émission impossible

SousLePont

♩ = 100



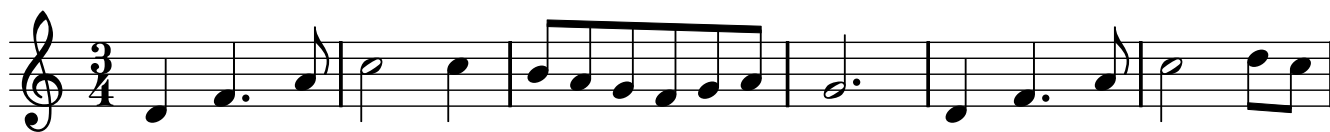
Mazurka pour VÉRONIQUE

Elisa Fernandez & SousLePont

Ⓐ ♩ = 130
Dm

G

1.
Dm



2.

F

G⁷



3.

Dm

G



Ⓑ

B \flat

D

A \flat

C

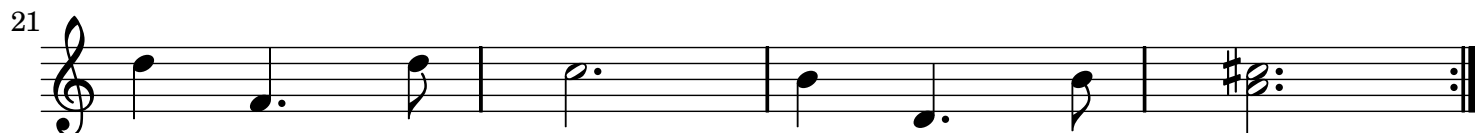


B \flat

F

G

A



Mazurka Valse du séjour

SousLePont

Ⓐ $\text{♩} = 160$

C $\text{E}\flat$ Dm Gm^7 Cm $\text{D}^{7/\text{sus}4}$

Section A (Measures 1-6) features a 3/4 time signature. The melody in the treble staff begins with a half note C, followed by a dotted half note $\text{E}\flat$, and then a series of eighth notes. The piano accompaniment in the bass staff provides a steady bass line, while the right hand plays chords. The chords indicated are C, $\text{E}\flat$, Dm, Gm^7 , Cm, and $\text{D}^{7/\text{sus}4}$.

Ⓑ

Dm $\text{B}\flat\text{m}^7/\text{D}\flat$ Fm/C $\text{B}\flat\text{m}$ $\text{G}\flat^\Delta$ F^7

Section B (Measures 7-12) continues the melody and accompaniment. The chords indicated are Dm, $\text{B}\flat\text{m}^7/\text{D}\flat$, Fm/C, $\text{B}\flat\text{m}$, $\text{G}\flat^\Delta$, and F^7 .

Ⓒ

$\text{B}\flat$ D/A Gm $\text{E}\flat$ Cm^7 $\text{A}\flat^\Delta$ $\text{G}^{7/\#5}$

Section C (Measures 13-19) features a more complex melody with sixteenth notes in the treble staff. The piano accompaniment continues with chords. The chords indicated are $\text{B}\flat$, D/A, Gm, $\text{E}\flat$, Cm^7 , $\text{A}\flat^\Delta$, and $\text{G}^{7/\#5}$.

② C E \flat Dm Gm⁷ Cm D^{7/sus4}

21

③ G E/G \sharp Am D Em C Am⁷ D⁷

27

④ G B Em C Am C \sharp m F B

35

Böhmischer Wind (Zweifache WWDDDD)

D

Em

D

E

Am

B

D

E

A



Dm

Em

F

G

A

[illegible]

B|

F

G

D

Gm

B

19

Musical notation for measure 19, featuring a treble clef and a 3/4 time signature. The measure contains a sequence of notes: a dotted quarter note (F4), an eighth note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), a whole note (G3) with a sharp sign (#), a quarter note (F3), a quarter note (E3), and a whole note (D3) with a sharp sign (#). The measure concludes with a double bar line and repeat dots.

OUEST

Rondeau

SousLePont

A $\text{♩} = 180$ G Cm D⁷ G C D⁷

Ostinato rythmique Ostinato rythmique

7 G Cm E⁷ A D⁷ G⁷ G riffBass

B Cm A^{b7} G C G^b

13

17 Cm A \flat Dm B \flat A⁷

© 21 Dm B \flat Dm B \flat A⁷

idem

25 Dm B \flat ⁷ A⁷ D⁹ I(ntermerde)

FIN

30

PAS D'ÉTÉ

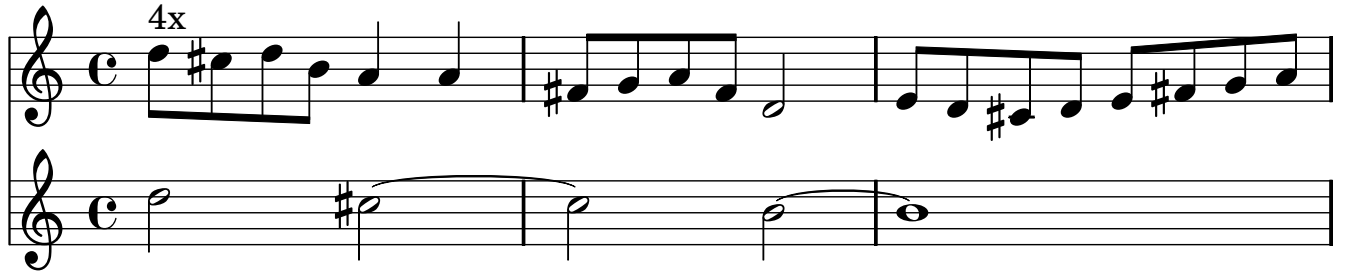
Trad. Poitou

① ♩ = 160
D

F#m

Bm

Em



1.

2.



②

D

Bm

Em

A7

D

Bm

Em

A7

D



PIANOPIANO

Rondeau (croches fully ternaires)

SousLePont

Ⓐ

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a triplet of eighth notes (F#, G#, A#) followed by a repeat sign. The subsequent measures contain chords and single notes, including a half note chord (F#, A#) and a dotted half note chord (Bb, D). The middle staff is in treble clef with a common time signature (C). It begins with a repeat sign, followed by a series of eighth notes and quarter notes, including a triplet of eighth notes (G, A, B). The bottom staff is in bass clef with a common time signature (C). It begins with a repeat sign, followed by a series of eighth notes and quarter notes, including a triplet of eighth notes (G, A, B). The system concludes with a double bar line.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a triplet of eighth notes (G, A, B) followed by a repeat sign. The subsequent measures contain chords and single notes, including a half note chord (F#, A#) and a dotted half note chord (Bb, D). The middle staff is in treble clef with a common time signature (C). It begins with a repeat sign, followed by a series of eighth notes and quarter notes, including a triplet of eighth notes (G, A, B). The bottom two staves are in bass clef with a common time signature (C). The first of these staves is labeled '1ex' and the second is labeled '2ex'. Both staves begin with a repeat sign, followed by a series of eighth notes and quarter notes, including a triplet of eighth notes (G, A, B). The system concludes with a double bar line.

©

D

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PLAQK

cercle Circassien

avec tout plein de sols aigus...

SousLePont

① $\text{♩} = 110$
Em A Cm Cm A Em

3
Em A Cm Cm A Em

②
5
Em C# C# Em

③
7
E A C#m C#m A E

9
E A C#m C#m A E

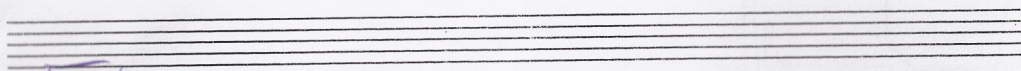
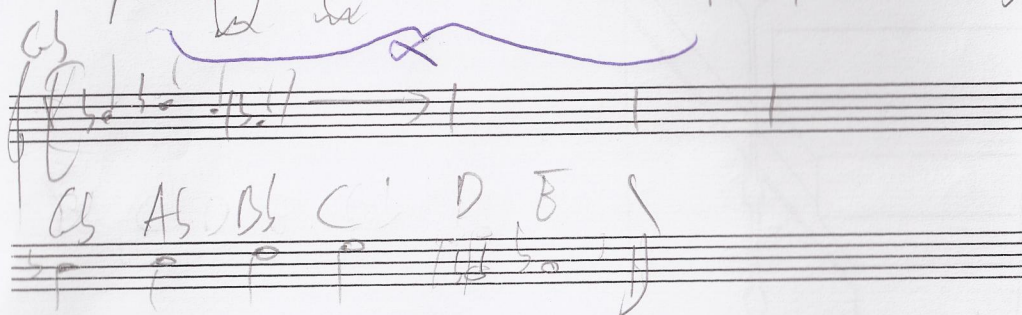
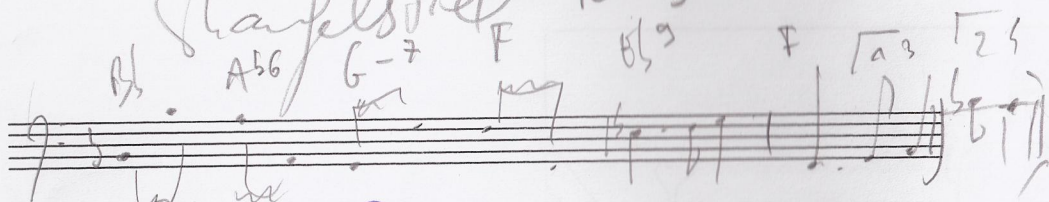
④
11
Em C C Em

13
Em Bbm Bbm Em

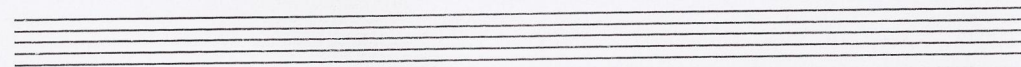
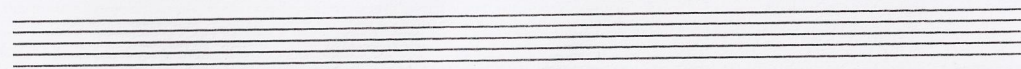
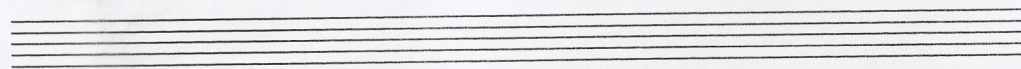
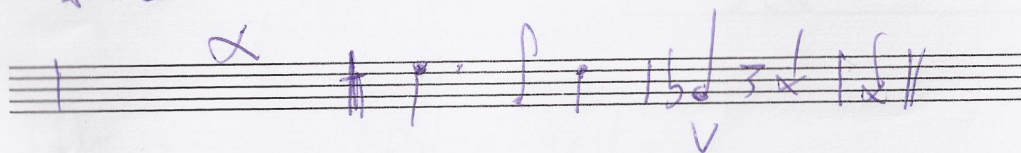
⑤
15
Em D^{sus4} G^{sus2} G^{sus2} D^{sus4} Em

Roule Amour

Champfelière Baignée Belle



Fil



POLKA ASCENSIONNELLE


SousLePont

① $\text{♩} = 215$
Am D⁷ G E⁷

The first system of the musical score consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a double bar line and repeat dots. The bottom staff is also in treble clef with a common time signature. It begins with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter rest. The second measure contains an eighth note D4, an eighth note E4, a quarter note F#4, and a quarter rest. The third measure contains an eighth note G4, an eighth note F#4, a quarter note E4, and a quarter rest. The fourth measure contains an eighth note F#4, an eighth note E4, a quarter note D4, and a quarter note C4. The system ends with a double bar line and repeat dots.

B A Em Bm E⁷

The B section of the song is shown in musical notation. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The notation includes various notes, rests, and accidentals, with chord symbols A, Em, Bm, and E7 written above the staff. The section is marked with a double bar line and repeat signs at the beginning and end.

9 

13

① D⁷ G⁷ Dm G C

The musical notation for measures 13-16 is as follows:

- Measure 13: Treble clef, key signature of one flat (B-flat), 4/4 time. The melody starts with a whole rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The bass line consists of eighth notes: F, G, A, B-flat, A, G, F, E.
- Measure 14: Treble clef, key signature of one flat. The melody starts with a quarter note F, followed by a quarter note G, a quarter note A, and a quarter note B. The bass line consists of eighth notes: D, E, F, G, F, E, D, C.
- Measure 15: Treble clef, key signature of one flat. The melody starts with a quarter note A, followed by a quarter note B, a quarter note C, and a quarter note D. The bass line consists of eighth notes: B, C, D, E, D, C, B, A.
- Measure 16: Treble clef, key signature of one flat. The melody starts with a quarter note B, followed by a quarter note A, a quarter note G, and a quarter note F. The bass line consists of eighth notes: G, A, B, C, B, A, G, F.

17

F⁷ G⁷ B C G⁷

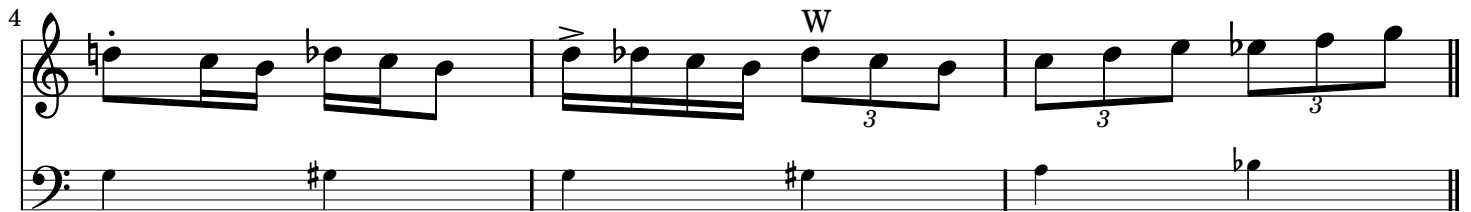
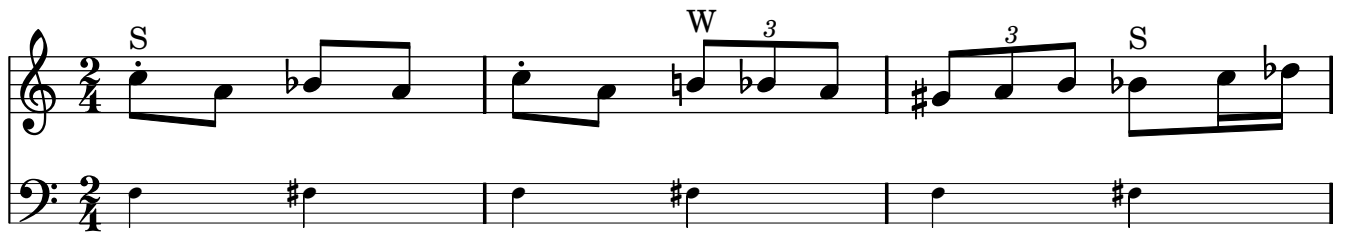
PORCHAKOVITCH

Porcher

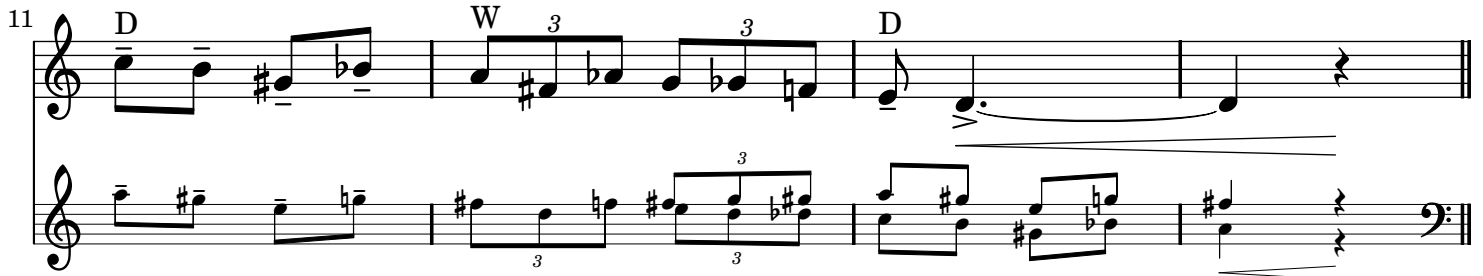
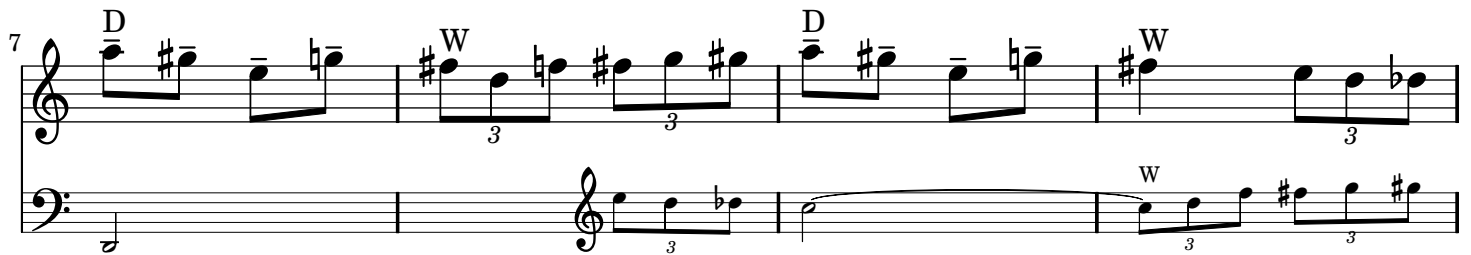
Scottish qui pègue, Walse légère & Dreher qui envoie... le bois!

SousLePont

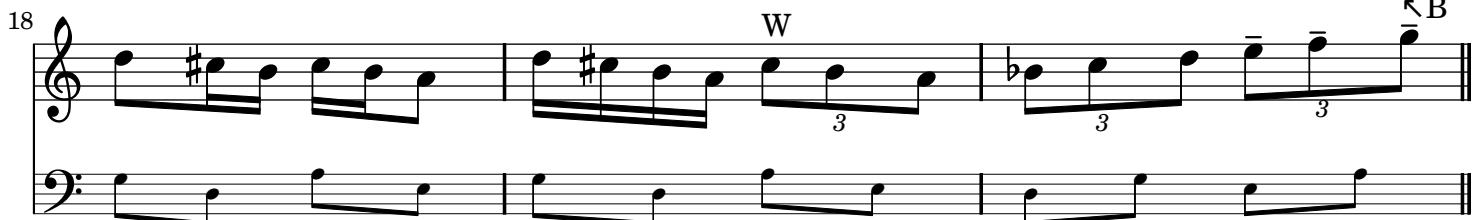
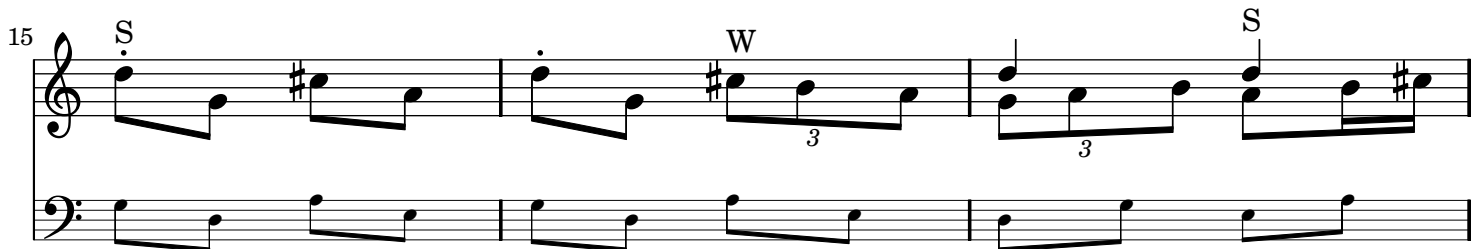
Ⓐ



Ⓑ



Ⓐ



RONDEAU SOLO

SousLePont

Ⓐ ♩ = 215
F



Ⓑ



RYHTME À ADAPTER

Scottish

SousLePont

① ♩ = 130

C A \flat C B \flat

The musical score is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as 130 beats per minute. The melody consists of eight measures. The first measure is a quarter rest, followed by a quarter note G4. The second measure is a quarter note A4. The third measure is a quarter note B4. The fourth measure is a quarter note C5. The fifth measure is a quarter note B4. The sixth measure is a quarter note A4. The seventh measure is a quarter note G4. The eighth measure is a quarter note F4. The key signature changes to C major for the final two measures, which are marked with a double bar line and repeat signs. The first measure of the repeat is a quarter note G4, and the second is a quarter note F4. The key signature changes back to B-flat major for the final two measures, which are marked with a double bar line and repeat signs. The first measure of the repeat is a quarter note G4, and the second is a quarter note F4.

5 

9 **B** E_b D_b $A_b m$ G_b



13 D \flat C \flat E \flat m F⁷



FOUFOU

17

Diagram 17 shows measures 17, 18, and 19. Measure 17 (Bb) is in bass clef with notes G2, A2, Bb2, C3, D3, E3. Measure 18 (Gm) is in treble clef with notes G3, A3, Bb3, C4, D4, E4. Measure 19 (Cm) is in treble clef with notes G3, A3, Bb3, C4, D4, E4.

23

1. Gm

2. Gm C D

Aprime

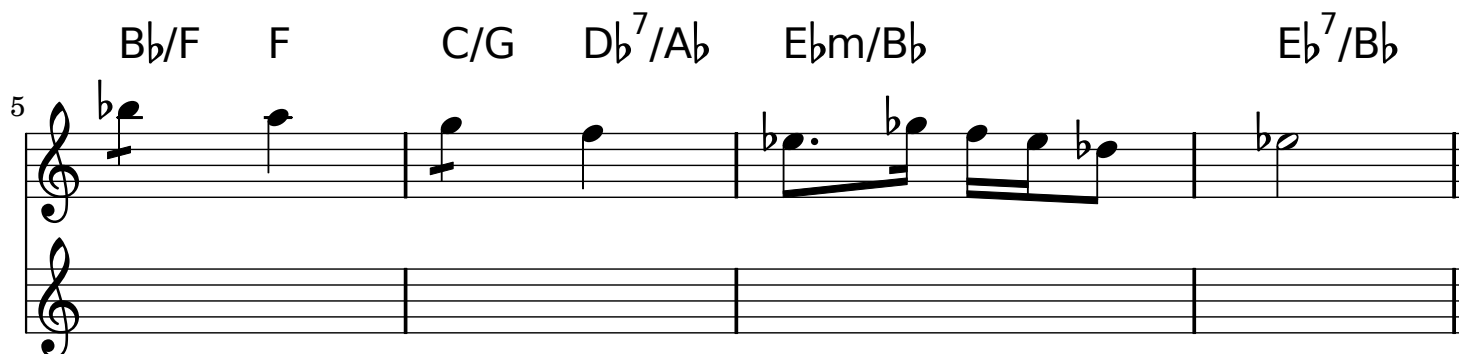
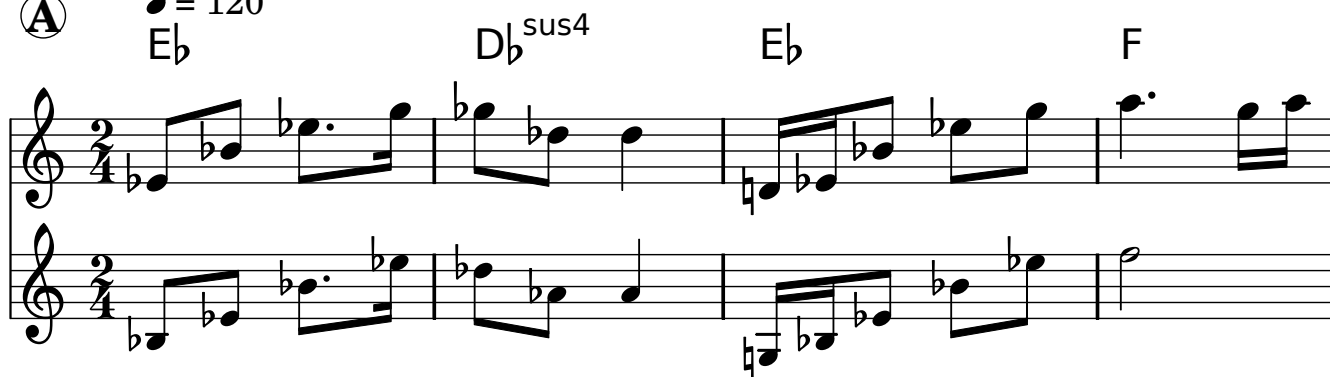
27

SCOTTISH DE L'OURS

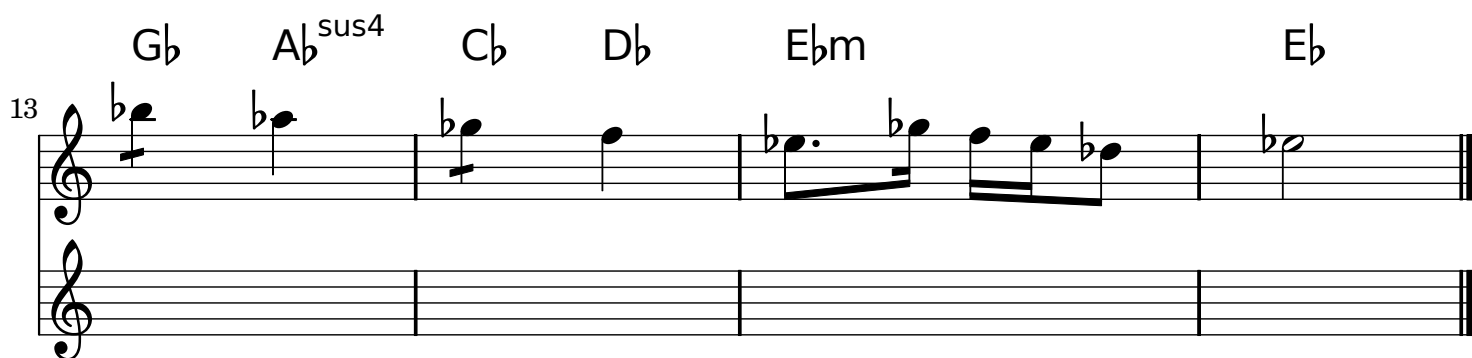
Librement inspirée de la danse du même nom.

SousLePont

♩ = 120
E \flat



B \flat /F F C/G D \flat ⁷/A \flat E \flat m/B \flat E \flat ⁷/B \flat



SCOTTISH DEUX

SousLePont

$\text{♩} = 160$

E_b Cm

B_b Fm A_b

Cm Gm G_b^7 D_b^{Δ} E_b^7 F

C^9 $F^{\#}$ C^9 $F^{\#}$ $F^{7/b9}$

3

5

9

TROIS PLUS DEUX

Valse Irreg

SousLePont

INTRO

♩ = 170

A Bm A D E F Eb Ab Bb

3

B Gb D F#m Bm Bm/C#

7

G G/A D D/C# G G/A F# F#/E

11

C G F F Eb Db F#m⁷

15

A Bm A D E F Eb Ab Bb

21

VALE AU LOUVRE

Sorte de Valse coupée Alsacienne

SousLePont

Ⓐ



Dm

G

D

F

G

A

5



IMPROs

F

E \flat

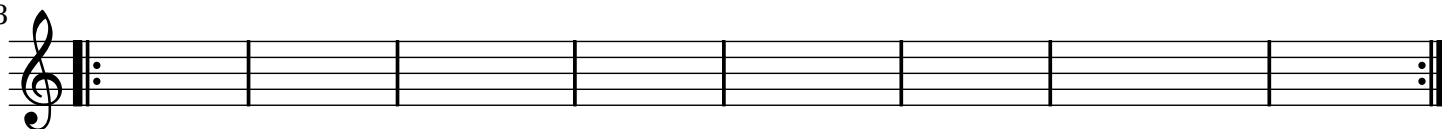
F

E \flat

C

F

13



Ⓑ

21



VALE ÉSOTÉRIQUE

ou Absconse, c'est selon.

SousLePont

Ⓐ

A \flat A \flat m A \flat ^{sus2} A \flat ^{sus4} A^{sus4}



Ⓑ

B \flat ^{sus4} B \flat B \flat ^{sus2} B \flat m B^{7/sus4} B⁷



Ⓒ

C Cm C^{sus2} C^{sus4} C \sharp ^{sus4}



Ⓓ

D^{sus4} D D^{sus2} Dm E \flat ^{7/sus4} E \flat ⁷

